

Kennesaw State University
College of the Arts
School of Music

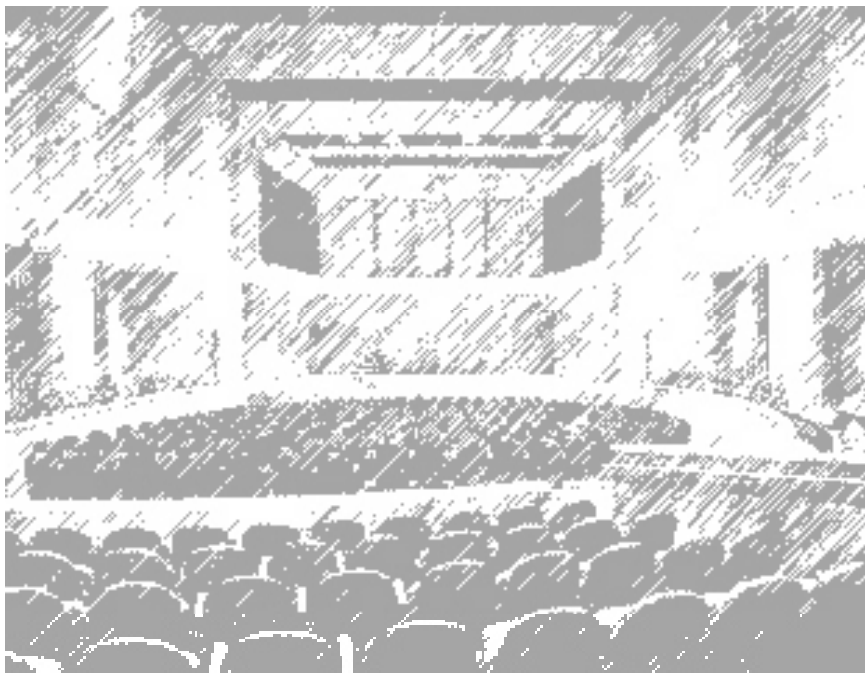
presents



Senior Recital

Alexander Sifuentes, oboe

Brenda Brent, piano



Thursday, May 8, 2014

8:00 p.m.

Music Building Recital Hall

One Hundred Forty-fourth Concert of the 2013-14 Concert Season

Program

RICHARD STRAUSS (1864-1949)

Concerto in D Major for Oboe and Small Orchestra

- I. Allegro moderato
- II. Andante
- III. Vivace- Allegro

CARL NIELSEN (1865-1931)

Wind Quintet

- I. Allegro ben moderato
- II. Menuetto
- III. Praeludium: Adagio. Tema con variazioni: Un poco andantino

Dirk Stanfield, flute
Alex Sifuentes, oboe
Tyler Eisenbarth, clarinet
Kristen Arvold, French horn

FRANCIS POULENC (1899-1963)

Trio for Oboe, Bassoon and Piano

- I. Presto
- II. Andante
- III. Rondo

Jordan Alfredson, bassoon

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Mr. Sifuentes studies oboe with Elizabeth Koch Tiscione.

Program Notes

Concerto in D Major for Oboe and Small Orchestra

RICHARD STRAUSS

Richard Georg Strauss was born in Munich, Bavaria, on June 11, 1864, and died in Garmisch, Germany, on September 8, 1949. He completed his *Oboe Concerto* on October 25, 1945, slightly revising the end on February 1, 1948.

American oboist John de Lancie was in the U.S. Army unit which secured the area round the Bavarian town of Garmisch where Strauss's was living in April 1945, following WWII. As principal oboist of the Pittsburgh Orchestra in civilian life, he knew Strauss's orchestral writing for oboe thoroughly, visited the composer in his home, and in the course of a long conversation asked him if he had ever considered writing an oboe concerto. Strauss answered simply, "No," and the topic was dropped. However, in the months to follow, the idea grew on him and the work was premiered on February 26, 1946 in Zürich, featuring Marcel Saillet as soloist with the Tonhalle Orchester conducted by Volkmar Andreae.

The concerto consists of three interconnected movements: *Allegro Moderato*, *Andante* and *Vivace-Allegro*.

Wind Quintet

CARL NIELSEN

Carl August Nielsen (9 June 1865 - 3 October 1931) is widely recognized as Denmark's greatest composer, and is also recognized as being a skilled conductor and a violinist. Brought up by poor but musically talented parents on the island of Funen, he demonstrated his musical abilities at an early age.

Nielsen is best known for his six symphonies. Other well-known pieces are the incidental music for Adam Oehlenschläger's drama *Aladdin*, the operas *Saul og David* and *Maskarade*, the three concertos for violin, flute and clarinet, the *Wind Quintet*, and the *Helios Overture*, which depicts the passage of the sun in the sky from dawn to nightfall.

Carl Nielsen's *Wind Quintet* or, more correctly, the *Quintet for Flute, Oboe, Clarinet, French Horn and Bassoon*, Op. 43, was composed early in 1922 in Gothenburg, Sweden, where it was first performed privately at the home of Herman and Lisa Mannheimer on 30 April 1922.

Nielsen himself provided a description of the work:

"The quintet for winds is one of the composer's latest works, in which he has attempted to render the characters of the various instruments. At one moment they are all talking at once, at another they are quite alone. The work consists

of three movements: *a) Allegro, b) Minuet and c) Prelude - Theme with Variations*. The theme for these variations is the melody for one of C.N.'s spiritual songs, which has here been made the basis of a set of variations, now merry and quirky, now elegiac and serious, ending with the theme in all its simplicity and very quietly expressed."

Trio for Oboe, Bassoon and Piano

FRANCIS POULENC

During the 1920s Poulenc consciously began to pursue a neo-Classical ideal, fashioning many of his works in the molds of Stravinsky and late Debussy. In his *Trio for piano, oboe and bassoon* - the composer's first true chamber work - he imitated the French Baroque style, with its emphasis on clarity, balance, simplicity and a generous dose of humor. In a letter to the critic Claude Rostand, Poulenc admitted that, "I love my *Trio* because it sounds clear and it is well balanced."

The *Trio*, which is cast in a traditional three-movement form (*Presto, Andante, and Rondo*), is imbued with elegant symmetries throughout. As Poulenc acknowledged, the first movement rather self-consciously emulates a Haydn *Allegro*, while the *Rondo* draws from the *Scherzo* of Saint-Saëns' *Piano Concerto No. 2*. Yet a sly sense of humor is never far beneath the surface. Early in the first movement, the oboe and bassoon play a mocking variation on the military bugle call *Taps*, as angular piano chords provide a jazzy foundation that suggests Duke Ellington. Later in the movement the oboe offers some lyric phrases while the piano retorts with more splashy, descending chordal figures. The *Andante* is Mozartian in character, while the *Rondo* is brisk and whimsical. If the piano dominates the *Trio*, Poulenc's love of wind sonorities is still present throughout, and the bassoon and oboe never become mere accompanying instruments.